

# “Télésoma Vola”



Poème symphonique  
pour  
grand orchestre  
par

S. Liapounow  
op. 37.

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Jul. Heinr. Zimmermann

Leipzig-St. Petersburg-Moskau-Riga-London

# Mili Balakirew.

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# „Złazoma Wola”

Poema symfoniczna  
dla wielkiej orkiestry

przez

Sergjusza Lapunowa

Utw. 37.



Jul. Heinr. Zimmermann

Leipzig - St. Petersburg - Moskau - Riga - London



Pamięci  
Fryderyka Chopina  
hołd czci autora.

A la mémoire vénérée de  
Frédéric Chopin  
hommage respectueux de l'auteur.

19 June '20, 9. Schumann, 4.95



„Żelazowa Wola“ jest to polska wioska, której nazwa stała się nazawsze pamiętną w historii muzyki, jako miejsce, gdzie urodził się i spędził lata dzieciinne Fryderyk Chopin.

Takim tytułem swego utworu autor chciał wyrazić tę narodową muzyczną atmosferę, w której urodził się i otrzymał pierwsze wrażenia wielki kompozytor. W wyobraźni jego powstawała polska wieś w swej pierwotnej prostocie: fujarka pastucha z jutrzanką, pieśń wieśniaka nad rzeczką „Utratą“, wesole zabawy i tańce ludowe.

I wśród takiego to otoczenia rozlega się pierwszy płacz genialnego nowonarodzonego... Piosnka nad kołbką, przy której dźwiękach dziecko zasypia... Życie dokoła idzie zwykłym trybem, nikt jeszcze nie odgaduje doniosłości tego, co się stało.

Materyałem do przedstawienia polskiego narodowego życia muzycznego posłużyły dla autora dwie pieśni ludowe ze zbioru Oskara Kolberga<sup>\*)</sup> a także niektóre sposoby harmonizacji samego Chopina. Jako epizod do utworu wchodzi główna treść jego „Berceuse“

S. Lapunow.

<sup>\*)</sup> Wyd. 1857. Str. 36 „U zimnego zdroju“ Str. 49 „Jasio konie poi!“

„Jélasova Vola“ est un petit village polonais dont le nom est resté à jamais mémorable dans l'histoire de la musique, comme nom de l'endroit où naquit et passa son enfance Frédéric Chopin.

En donnant ce titre à sa composition, l'auteur avait l'intention de peindre l'atmosphère musicale et populaire qui avait entouré l'enfance du grand musicien et lui avait donné ses premières impressions. L'imagination de l'auteur évoque d'abord un hameau en Pologne dans toute sa simplicité primitive, le chalumeau du pâtre à l'aube, le chant du paysan sur les bords de l'„Outrata“, les danses joyeuses et les jeux des villageois.

Tout d'un coup le premier cri du génie nouveau-né se fait entendre sur ce fond paisible... Une berceuse calme et endort l'enfant... Rien ne change autour de lui, la vie va son train, et personne ne se doute de la grandeur de l'événement qui vient de se produire.

Pour représenter l'élément populaire, l'auteur s'est servi de deux chants polonais tirés du recueil d'Oscar Kolberg<sup>\*)</sup> ainsi que de certains modes d'harmonisation de Chopin lui-même. L'essentiel de sa „Berceuse“ figure aussi comme épisode dans la composition de l'auteur.

S. Liapounow.

<sup>\*)</sup> Ed. 1857. Pag. 36 „U zimnego zdroju“ Pag. 49 „Jasio konie poi!“

# „Jélasova Vola“

Poème symphonique.

S. Liapounow, Op. 37.

Secondo.

Andantino.

C. ingl.

First system of the musical score. The piano part (left) is in 3/4 time, starting with a *p* (piano) dynamic and moving to *pp* (pianissimo). The arpa (harp) part (right) enters with a triplet figure. The key signature is one sharp (F#).

Second system of the musical score. The piano part continues with *pp* and *p* dynamics. The arpa part continues with its triplet figure. The key signature remains one sharp.

Third system of the musical score, marked with a first ending bracket [1]. It includes a *pp* dynamic and a *pp* Arpa part. The key signature remains one sharp.

Fourth system of the musical score, marked with a second ending bracket [2]. It includes a *mf* (mezzo-forte) dynamic. The key signature remains one sharp.

Fifth system of the musical score. It includes a bassoon part (Cl. basso) with a *p* dynamic. The key signature remains one sharp.



Zelazowa Wola  
Poema symfoniczna.

**Primo.**

S. Lapunowa, Utw. 37.

**Andantino.**

[illegible]

## Secondo.

First system of the musical score, featuring a piano accompaniment in the bass clef and a vocal line in the treble clef. The key signature is two sharps (F# and C#). The piano part includes a *pp* (pianissimo) dynamic marking.

Second system of the musical score, featuring a piano accompaniment in the bass clef and a vocal line in the treble clef. The key signature is two sharps (F# and C#). The piano part includes a *mf* (mezzo-forte) dynamic marking and a triplet of eighth notes marked with a '3' in a box. The vocal line includes a *p* (piano) dynamic marking.

Third system of the musical score, featuring a piano accompaniment in the bass clef and a vocal line in the treble clef. The key signature is two sharps (F# and C#). The piano part includes a *mf* (mezzo-forte) dynamic marking and a *p* (piano) dynamic marking. The vocal line includes a *p* (piano) dynamic marking and a measure marked with a '4' in a box, with the word "Viole" written above it.

Fourth system of the musical score, featuring a piano accompaniment in the bass clef and a vocal line in the treble clef. The key signature is two sharps (F# and C#). The piano part includes a *mf* (mezzo-forte) dynamic marking.

Fifth system of the musical score, featuring a piano accompaniment in the bass clef and a vocal line in the treble clef. The key signature is two sharps (F# and C#). The piano part includes a *p* (piano) dynamic marking and a *pp* (pianissimo) dynamic marking. The vocal line includes a measure marked with a '5' in a box.

Sixth system of the musical score, featuring a piano accompaniment in the bass clef and a vocal line in the treble clef. The key signature is two sharps (F# and C#). The piano part includes a *p* (piano) dynamic marking. The vocal line includes a measure marked with a '6' in a box, with the word "Tromb." written above it.

II.

Fl.  
Ob.

Viol.

3

*p* *mf* *p* *mf*

Viol.

*p* *p*

4

Fl.  
Ob.

*mf* *p* *dolce pp*

C. ingl.  
Cl.

Viol.

5

Ob.

*dolce* *p*

6

*pp* Tromb.

## Secondo.

*poco a poco più animato*

*poco a poco cresc. -* *f*

**Allegro.****Allegro scherzando.**

*ff* *sf p*

**7** *p*

*poco a poco cresc.*

Cor.

*poco a poco più animato*

Viol.

*f*

Cor.

**Allegro.**

Tr.

*ff*

**Allegro scherzando.**

*sf*

II.

*scherzando*

Ob.

*p*

Fiat

*p*

Viol.

7

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The first system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. Dynamic markings such as *mf*, *p*, and *mf* are present. The second system continues the melodic and harmonic development. The third system features a more complex melodic line in the treble staff. The fourth system introduces a new melodic line in the treble staff. The fifth system includes a measure marked with a box containing the number 8, indicating a repeat or a specific measure. The sixth system concludes the page with a final melodic line in the treble staff and a harmonic accompaniment in the bass staff. The notation is clear and professional, typical of a printed musical score.

Fl. Ob.

*mf* *p* *mf* *p*

*mf* *p* *mf*

*p* *mf*

8

*f* *ff*

*p*

*sf mf* *ff* *sf*

9 *sf* *p* *sf* 1 *p* Cl. b.

*poco marcato*

*sempre dim.*

*poco a poco ritard.* *pp*

Sostenuto assai.  
Cor.



First system of musical notation for the piano part, measures 1-8. The key signature is two sharps (F# and C#). The music features a mix of eighth and sixteenth notes. Dynamic markings include *sf mf* at measure 3, *ff* at measure 6, and *sf* at measure 8.

Second system of musical notation for the piano part, measures 9-16. Measure 9 is marked with a boxed number 9. The system includes a large slur over measures 12-14. Dynamic markings include *sf* at measures 10, 11, and 13, *p* at measure 12, and *sf p* at measure 15.

Third system of musical notation for the piano part, measures 17-23. Measures 17-23 are numbered 1 through 7 above the staff. The music consists of a steady eighth-note pattern. A second ending bracket labeled "II." spans measures 18-22.

Fourth system of musical notation, measures 24-31. Measure 24 is numbered 8. The system includes staves for Violoncello (Viol.) and Flute (Fl.). The Violoncello part starts at measure 25 with a *pp* dynamic. The Flute part enters at measure 30. The Violoncello part ends at measure 31 with a *p* dynamic.

Fifth system of musical notation, measures 32-39. The system includes staves for Violoncello (Viol.) and Oboe (Ob.). The Oboe part enters at measure 36. The Violoncello part continues with a steady eighth-note pattern.

Sixth system of musical notation, measures 40-47. The system includes staves for Violoncello (Viol.) and Oboe (Ob.). The Violoncello part features a *sempre dim.* (always diminishing) instruction. The Oboe part enters at measure 44. The system concludes with a *poco a poco ritard.* (gradually slowing down) instruction and a *pp* dynamic marking.

Seventh system of musical notation, measures 48-55. The system includes staves for Violoncello (Viol.) and Horn (Cor.). The Horn part enters at measure 48. The Violoncello part continues with a steady eighth-note pattern. The system concludes with a *Sostenuto assai.* (very sustained) instruction.

## Secondo.

*Andante.*

*f* *f* *f* *mf* *p*

*poco rit.* *a tempo*

Cl. Cl. bas. *pp*

10

*f* *pp* Fl.

The musical score is written for piano and woodwinds. It begins with a piano introduction in 6/8 time, marked 'Andante.' The piano part features a series of chords and single notes, while the woodwind parts (Cl. and Cl. bas.) play a melodic line. The dynamics range from forte (f) to piano (p). The tempo changes from 'Andante.' to 'poco rit.' and then back to 'a tempo'. The score includes a measure marker '10' in the third system. The piano part has a complex rhythmic pattern with many sixteenth and thirty-second notes. The woodwind parts have a more melodic and harmonic role. The score ends with a piano part in a new key signature (one flat) and a woodwind part (Fl.) playing a melodic line.

Andante.

Fl. *f*

*p* *poco rit.* *a tempo*

Cl. *p dolcissimo* Ob. *dolcissimo*

10 Fl. Cor.

Cl. Viol. *f*

*f* *pp*

First system of the musical score. It consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords, mostly triads and dyads, with some eighth notes. The bass staff contains a single eighth note followed by a half note. The key signature has three flats (B-flat, E-flat, A-flat).

Second system of the musical score. It begins with a measure marked with a boxed number 11. The treble staff has a series of chords, followed by a measure with a half note and a quarter rest. The bass staff has a half note followed by a quarter note. The key signature has three flats. Dynamics include *sfp* (sforzando piano) and *sf* (sforzando).

Third system of the musical score. The treble staff has a series of chords, followed by a measure with a half note and a quarter rest. The bass staff has a half note followed by a quarter note. The key signature has three flats. Dynamics include *sfp* (sforzando piano) and *sf* (sforzando).

Fourth system of the musical score. The treble staff has a series of chords, followed by a measure with a half note and a quarter rest. The bass staff has a half note followed by a quarter note. The key signature has three flats. Dynamics include *sfp* (sforzando piano) and *sf* (sforzando).

Fifth system of the musical score. It begins with a measure marked with a boxed number 12. The treble staff has a series of chords, followed by a measure with a half note and a quarter rest. The bass staff has a half note followed by a quarter note. The key signature has three flats. Dynamics include *pp* (pianissimo).

Sixth system of the musical score. The treble staff has a series of chords, followed by a measure with a half note and a quarter rest. The bass staff has a half note followed by a quarter note. The key signature has three flats. Dynamics include *pp* (pianissimo).

Viol.

*dolcissimo*

11

*sfp* Ob.

*sfp* Cl.

*sfp*

*sfp*

12

*sfp*

*pp*

*sfp*

*sfp*

II.

*pp*

*pp*

## Allegro scherzando.

The musical score is written for piano in a 2/4 time signature. It consists of six systems of two staves each. The key signature has three flats (B-flat, E-flat, A-flat). Measure 13 is marked with a box containing the number 13 and the word *marcato*. Measure 14 is marked with a box containing the number 14 and the word *cl.* (clarinet). Measure 15 is marked with a box containing the number 15 and the word *Fag.* (bassoon). The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte).

*pp*

13 *marcato*

14 *cl.* *sf*

15 *p* *Fag.*

Allegro scherzando.

First system of the musical score. It features a piano accompaniment in the lower staff and a single melodic line in the upper staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The piano part begins with a series of eighth-note chords. The upper staff has a whole rest for the first six measures, followed by a single note in the seventh measure. A dynamic marking of *p* (piano) is placed below the note. The instrument is identified as Cl. (Clarinet).

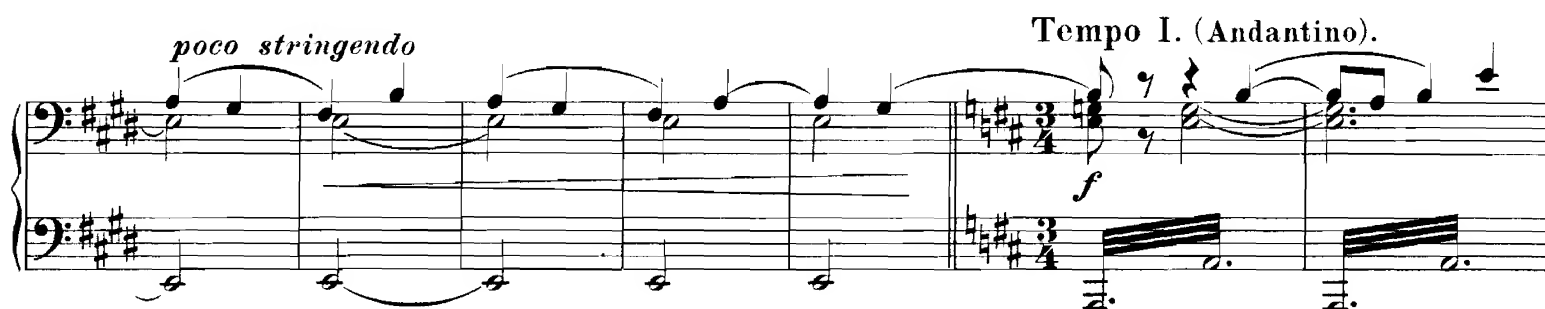
Second system of the musical score. The piano accompaniment continues with eighth-note chords. The upper staff has a melodic line starting in measure 13, marked with a box containing the number 13. The key signature changes to two flats (B-flat, E-flat). A dynamic marking of *p dolce* (piano dolce) is present. The instrument is identified as Viol. (Violin).

Third system of the musical score. The piano accompaniment continues. The upper staff has a melodic line. The key signature remains two flats. A dynamic marking of *f* (forte) is present at the end of the system.

Fourth system of the musical score. The piano accompaniment continues. The upper staff has a melodic line. The key signature changes to one flat (B-flat). A dynamic marking of *sf* (sforzando) is present. The instrument is identified as Tr. (Trumpet).

Fifth system of the musical score. The piano accompaniment continues. The upper staff has a melodic line. The key signature changes to no sharps or flats. A dynamic marking of *pp* (pianissimo) is present. The instrument is identified as Cl. (Clarinet).

Sixth system of the musical score. The piano accompaniment continues. The upper staff has a melodic line. The key signature changes to one sharp (F-sharp). A dynamic marking of *p* (piano) is present. The instrument is identified as Cl. (Clarinet).





Viol.

Viol.

C. ingl.

16

*mf*

Cor.

*poco stringendo*

Tempo I. (Andantino).

*f*

Measures 15 and 16 of the piano part. The key signature is two sharps (F# and C#). Measure 15 features a melody in the right hand with eighth and sixteenth notes, and a bass line with chords and eighth notes. Measure 16 continues the melody and bass line. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Measures 17 and 18 of the piano part. Measure 17 is marked with a box containing the number 17. The melody in the right hand becomes more active with sixteenth notes. Measure 18 continues the piece. Dynamics include *poco riten.* (poco ritenuto).

Pochissimo meno mosso.

Measures 19 and 20 of the piano part. The tempo is marked *Pochissimo meno mosso.* The right hand has a melody with eighth notes, and the left hand has a bass line with chords. Dynamics include *pp* (pianissimo).

Measures 21 and 22 of the piano and violin parts. Measure 21 is marked with a box containing the number 18. The violin part (Vlnc.) enters with a melody. The piano part continues with a bass line. Dynamics include *pp* (pianissimo).

Measures 23 and 24 of the piano part. The right hand has a melody with eighth notes, and the left hand has a bass line. Dynamics include *poco rit.* (poco ritenuto) and *pp* (pianissimo).

Measures 25 and 26 of the piano and cornet parts. Measure 25 is marked with a box containing the number 19. The cornet part (Cor.) enters with a melody. The piano part continues with a bass line. Dynamics include *pp* (pianissimo).

mf

17 Fl. C.ingl. p

Pochissimo meno mosso.

poco riten. Viol. pp Ob. Viol. Fl.

18 pp Fl. Viol.

Fl. Viol. poco rit.

pp



# S. Liapounow.

## Für Klavier 2 händig.

Mk.

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